

The First Literary Hamlet And The Commonplacing Of

In contemporary academic literary studies, Lacan is often considered impenetrably obscure, due to the unavailability of his late works, insufficient articulation of his methodologies and sometimes stereotypical use of Lacanian concepts in literary theory. This study aims to integrate Lacan into contemporary literary study by engaging with a broad range of Lacanian theoretical concepts, often for the first time in English, and using them to analyse a range of key texts from different periods. Azari explores Lacan's theory of desire as well as his final theories of *littoral*, *littoral*, and the *sinthome* and interrogates a range of poststructuralist interpretive approaches. In the second part of the book, he outlines the variety of ways in which Lacanian theory can be applied to literary texts and offers detailed readings of texts by Shakespeare, Donne, Joyce and Ashbery. This groundbreaking study provides original insights into a number of the most influential intellectual discussions in relation to Lacan and will fill a recognised gap in understanding Lacan and his legacy for literary study and criticism.

Now in a new edition, Lukas Erne's groundbreaking study argues that Shakespeare, apart from being a playwright who wrote theatrical texts for the stage, was also a literary dramatist who produced reading texts for the page.

Examining the evidence from early published playbooks, Erne argues that Shakespeare wrote many of his plays with a readership in mind and that these 'literary' texts would have been abridged for the stage because they were too long for performance. The variant early texts of *Romeo and Juliet*, *Henry V* and *Hamlet* are shown to reveal important insights into the different media for which Shakespeare designed his

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plays. This revised and updated edition includes a new and substantial preface that reviews and intervenes in the controversy the study has triggered and lists reviews, articles and books which respond to or build on the first edition.

In the latter half of the sixteenth century, English poets and printers experimented widely with a new literary format, the printed collection of lyric poetry. They not only investigated the possibilities of working with a new medium, but also wrote metaphors of human reproduction directly into their works. In *Fair Copies*, Matthew Zarnowiecki argues that poetic production was re-envisioned during this period, which was rife with models of copying and imitation, to include reproduction as one of its inherent attributes. Tracing the development of the English lyric during this crucial period, *Fair Copies* incorporates a diverse range of cultural productions and reproductions – from key poetic texts by Shakespeare, Sidney, Spenser, Gascoigne, and Tottel to legal breviaries, visual representations of song, midwives' manuals, and commonplace books. Also included are fifteen facsimile reproductions of poems in early printed books, with explanations and discussions of their importance. Calling upon these diverse sources, and examining lyric poems in their earliest manuscript and printed contexts, Zarnowiecki develops a new, reproductively centred method of reading early modern English lyric poetry.

Making innovative use of digital and library archives, this book explores how Shakespeare used language to interact with the verbal marketplace of early modern England. By also combining word history with book history, Jonathan P. Lamb demonstrates Shakespeare's response to the world of words around him, in and through the formal features of his works. In chapters that focus on particular rhetorical features in *Richard II*, *The Merchant of Venice*, *As You Like It*, *Hamlet*, and *Troilus and Cressida*, Lamb argues that we can best

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understand Shakespeare's writing practice by scrutinizing how the formal features of his works circulated in an economy of imaginative writing. Shakespeare's interactions with this verbal market preceded and made possible his reputation as a playwright and dramatist. He was, in his time, a great buyer and seller of words.

Hamlet remains the most-studied of all Shakespeare's great tragedies. This collection of newly-commissioned essays gives readers an overview of past critical views of the play as well as new writing about the play from today's leading scholars. The range of perspectives offered makes the book an invaluable companion to anyone studying the play at an advanced level. The final chapter on learning and teaching resources is particularly useful as a guide for further study. Among Shakespeare's plays, "Hamlet" is considered by many his masterpiece. Among actors, the role of Hamlet, Prince of Denmark, is considered the jewel in the crown of a triumphant theatrical career. Now Kenneth Branagh plays the leading role and co-directs a brilliant ensemble performance. Three generations of legendary leading actors, many of whom first assembled for the Oscar-winning film "Henry V", gather here to perform the rarely heard complete version of the play. This clear, subtly nuanced, stunning dramatization, presented by The Renaissance Theatre Company in association with "Bbc" Broadcasting, features such luminaries as Sir John Gielgud, Derek Jacobi, Emma Thompson and Christopher Ravenscroft. It combines a full cast with stirring music and sound effects to bring this magnificent Shakespearean classic vividly to life. Revealing new riches with each listening, this production of "Hamlet" is an invaluable aid for students, teachers and all true lovers of Shakespeare - a recording to be treasured for decades to come.

In 1823, Sir Henry Bunbury discovered a badly bound volume of twelve Shakespeare plays in a closet of his manor house.

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Nearly all of the plays were first editions, but one stood out as extraordinary: a previously unknown text of Hamlet that predated all other versions. Suddenly, the world had to grapple with a radically new—or rather, old—Hamlet in which the characters, plot, and poetry of Shakespeare's most famous play were profoundly and strangely transformed. Q1, as the text is known, has been declared a rough draft, a shorthand piracy, a memorial reconstruction, and a pre-Shakespearean "ur-Hamlet," among other things. Flickering between two historical moments—its publication in Shakespeare's early seventeenth century and its rediscovery in Bunbury's early nineteenth—Q1 is both the first and last Hamlet. Because this text became widely known only after the familiar version of the play had reached the pinnacle of English literature, its reception has entirely depended on this uncanny temporal oscillation; so too has its ongoing influence on twentieth- and twenty-first-century ideas of the play. Zachary Lesser examines how the improbable discovery of Q1 has forced readers to reconsider accepted truths about Shakespeare as an author and about the nature of Shakespeare's texts. In telling the story of this mysterious quarto and tracing the debates in newspapers, London theaters, and scholarly journals that followed its discovery, Lesser offers brilliant new insights on what we think we mean by Hamlet.

More than fifty specialists have contributed to this new edition of volume 1 of *The Cambridge Bibliography of English Literature*. The design of the original work has established itself so firmly as a workable solution to the immense problems of analysis, articulation and coordination that it has been retained in all its essentials for the new edition.

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The task of the new contributors has been to revise and integrate the lists of 1940 and 1957, to add materials of the following decade, to correct and refine the bibliographical details already available, and to re-shape the whole according to a new series of conventions devised to give greater clarity and consistency to the entries.

Hamlet was "the Mona Lisa of literature" long before T. S. Eliot gave it that apt characterization in his review-essay on "Hamlet and His Problems" (1919). The cause of that questionable shape was chiefly the action, or deferral or lack of action, of the Prince, and what it all meant. This was problem enough without even taking account of the fact that the Hamlet of the quarto edition of 1604 is not quite the same Hamlet as the one of the posthumous Folio edition of 1623. Similar but by no means the same: there are hundreds of differences of word and phrase between the two, and the Folio contains passages not found in the quarto but does not contain some that are, including the quarto's last soliloquy, "How all occasions do inform against me / And spur my dull revenge." But these differences are small compared with those of the Hamlet actually first published, in 1603, a version entirely unknown for two hundred years after the Folio was published, when a copy was found in a closet in 1823--one of the most important, mystifying, and controversial Shakespearean recoveries of the nearly two

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centuries since. Thus the fullest version (1604) was published second, with the Folio giving, then, still a third version. This First Quarto is only about half as long as the Second, though it contains a scene between Horatio and the Queen that is not in either of the other two versions. And even within itself it is a play divided: some parts are identical to the Second Quarto and the Hamlet most familiar to readers, but others are either unique or so different in expression (inferior?) that the differences are hard to explain, because "there is nothing either good or bad but thinking makes it so"--as Hamlet himself says--in the Folio, but not in Q2 or Q1. "To be, or not to be, I there's the point." It is not a matter of asking the "real" Hamlet to (please) stand up--all the Hamlets are real--but of determining what historical realities these Hamlets do or may represent, how they came to be as they are. Is Q1 the record of an early draft, incompletely revised by Shakespeare, for example, or the product of an actor's variable memory?

Reflecting on these and related problems with a view to solution is the purpose of the present collection. But controversy is inherent in the activity, the times, the writers' perspectives, and the subject, and disagreement is an integral part of this collective endeavor by distinct individuals.

Who were Shakespeare's first readers and what did they think of his works? Offering the first dedicated account of the ways in which Shakespeare's texts

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were read in the centuries during which they were originally produced, Jean-Christophe Mayer reconsiders the role of readers in the history of Shakespeare's rise to fame and in the history of canon formation. Addressing an essential formative 'moment' when Shakespeare became a literary dramatist, this book explores six crucial fields: literacy; reading and life-writing; editing Shakespeare's text; marking Shakespeare for the theatre; commonplacing; and passing judgement. Through close examination of rare material, some of which has never been published before, and covering both the marks left by readers in their books and early manuscript extracts of Shakespeare, Mayer demonstrates how the worlds of print and performance overlapped at a time when Shakespeare offered a communal text, the ownership of which was essentially undecided. One of the most frequently read and performed of all stage works, Shakespeare's Hamlet is unsurpassed in its complexity and richness. Now the first fully annotated version of Hamlet makes the play completely accessible to readers in the twenty-first century. It has been carefully assembled with students, teachers, and the general reader in mind. Eminent linguist and translator Burton Raffel offers generous help with vocabulary and usage of Elizabethan English, pronunciation, prosody, and alternative readings of phrases and lines. His on-

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page annotations provide readers with all the tools they need to comprehend the play and begin to explore its many possible interpretations. This version of Hamlet is unparalleled for its thoroughness and adherence to sound linguistic principles. In his Introduction, Raffel offers important background on the origins and previous versions of the Hamlet story, along with an analysis of the characters Hamlet and Ophelia. And in a concluding essay, Harold Bloom meditates on the originality of Shakespeare's achievement. The book also includes a careful selection of items for "Further Reading."

Although we take for granted that drama was crucial to the political culture of Renaissance England, we rarely consider one of its most basic functions, namely, that it helped large audiences to understand what politics was. This book suggests that in this moment before newspapers, drama as a form of popular entertainment familiarized its audience with the profession of politics, with kinds of knowledge that were necessary for survival and advancement in political careers. Shakespeare's Hamlet is particularly interested in these issues: in the coming and going of ambassadors, and in the question of the succession and of the conflict with Norway. Plays written by Ben Jonson, John Marston, George Chapman, and others in the following years shared a similar focus, inviting the public to imagine what it

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meant to have a political career. In doing so, they turned politics into a topic of sociable conversation, which people could use to impress others.

"Hamlet" After Q1An Uncanny History of the Shakespearean Text
University of Pennsylvania Press

This second edition of Erne's groundbreaking study includes a new preface that reviews the controversy the book has triggered.

Part of The Wadsworth Casebooks for Reading, Research, and Writing Series, this new title provides all the materials a student needs to complete a literary research assignment in one convenient location.

How is the android Data like Shakespeare's character Hamlet? Is the vengeful Khan (original series episode "Space Seed" and the film Star Trek II: The Wrath of Khan) an echo of Captain Ahab in Moby Dick? The links between Star Trek and literature are vast: themes and characters that reflect those in classic literature; characters that quote literature in their dialog; and an enormous body of nonfiction books, novels, articles that have grown from the saga. Finally, like literature, Star Trek seeks to help in the human endeavor of understanding the world and its place in the universe. This book explores all of those connections. The Next Generation's Captain Picard frequently quotes Shakespeare. Captain Janeway from Voyager

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reenacts literature in holodeck novels. Jake Sisko, son of Deep Space Nine's Commander Benjamin Sisko, becomes an award-winning writer. Beginning with Captain James T. Kirk's first appearance in the original series, then continuing through four subsequent series and ten movies, this book draws parallels between Star Trek stories and literary classics such as Hamlet, Paradise Lost, Ulysses, Dracula, and the New Testament, and works by the likes of Booker T. Washington, Edgar Allan Poe and William Shakespeare. Appendices list the literary works discussed and the episodes and movies mentioned, each giving the chapters where references can be found.

There is scarcely an element of Hamlet that has not received attention many times, yet both general reader and sophisticated critic would generally agree that the character of Hamlet and the full meanings of the play remain mysteries. No less a puzzle is the art of Hamlet, for, while the form of the art is elusive, the feeling of essential meaning is strong. Professor Aldus hopes to enlarge our understanding of Hamlet and our appreciation of Shakespeare as a conscious artist of great subtlety by studying the play's dramatic structure in the light of Aristotle's Poetics and its meaning as literary myth in the light of Plato's Phaedrus. This is a study of Hamlet as literary myth, a figurative mode of art in which structure is basic; yet primal myth, myth in the larger,

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non-literary sense, becomes part of it too, because the substance of Hamlet seems to be of this kind. Professor Aldus's reading of Hamlet is both radically new and decidedly provocative. A great deal of very careful inquiry has gone into the unearthing of connections which at first sight often seem improbable and tenuous, but which, one comes to find, have an illuminating total unity. Future commentators may not accept all that Professor Aldus has to say about, for example, Ophelia's crown of flowers, but they will hardly be able to ignore it.

In 2002, for the second volume of this journal, Ian Lancashire reflected on the state of computing in Shakespeare. The decade since his review has seen dramatic change in the web of 'digital Shakespeares'. This issue's special section on Digital Shakespeares reflects on these developments and achievements, highlights current research in the field, and speculates on future directions.

Typographies of Performance in Early Modern England is the first book-length study of early modern English playbook typography. It tells a new history of drama from the period by considering the page designs of plays by Shakespeare and others printed between the end of the fifteenth century and the beginning of the eighteenth century. It argues that typography, broadly conceived, was used

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creatively by printers, publishers, playwrights, and other agents of the book trade to make the effects of theatricality—from the most basic (textually articulating a change in speaker) to the more complex (registering the kinesis of bodies on stage)—intelligible on the page. The coalescence of these experiments into a uniquely dramatic typography that was constantly responsive to performance effects made it possible for 'plays' to be marketed, collected, and read in the sixteenth and seventeenth centuries as a print genre distinct from all other genres of imaginative writing. It has been said, 'If a play is a book, it is not a play.'

Typographies of Performance in Early Modern England shows that 'play' and 'book' were, in fact, mutually constitutive: it was the very bookishness of plays printed in early modern England that allowed them to be recognized by their earliest readers as plays in the first place.

The different versions of Hamlet constitute one of the most vexing puzzles in Shakespeare studies. In this groundbreaking work, Shakespeare scholar Terri Bourus argues that this puzzle can only be solved by drawing on multiple kinds of evidence and analysis, including book and theatre history, biography, performance studies, and close readings.

In late Elizabethan England, political appeals to the people were considered dangerously democratic, even seditious: the commons were supposed to

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have neither political voice nor will. Yet such appeals happened so often that the regime coined the word 'popularity' to condemn the pursuit of popular favor. Jeffrey S. Doty argues that in plays from *Richard II* to *Coriolanus*, Shakespeare made the tactics of popularity - and the wider public they addressed - vital aspects of politics. Shakespeare figured the public not as an extension of the royal court, but rather as a separate entity that, like the Globe's spectators who surrounded the fictional princes on its thrust stage, subjected their rulers to relentless scrutiny. For ordinary playgoers, Shakespeare's plays offered good practice for understanding the means and ends of popularity - and they continue to provide insight to the public relations strategies that have come to define modern political culture.

A study of the concept of custom, the basis of England's common law, in literary experiments of sixteenth-century England and Ireland.

In *Paper Monsters*, Samuel Fallon charts the striking rise, at the turn to the seventeenth century, of a new species of textual being: the serial, semifictional persona. When Thomas Nashe introduced his charismatic alter ego Pierce Penilesse in a 1592 text, he described the figure as a "paper monster," not fashioned but "begotten" into something curiously like life. The next decade bore this description out, as Pierce took on a life of his own, inspiring other writers to insert him into their own

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works. And Pierce was hardly alone: such figures as the polemicist Martin Marprelate, the lovers Philisides and Astrophil, the shepherd-laureate Colin Clout, the prodigal wit Euphues, and, in an odd twist, the historical author Robert Greene all outgrew their fictional origins, moving from text to text and author to author, purporting to speak their own words, even surviving their creators' deaths, and installing themselves in the process as agents at large in the real world of writing, publication, and reception. In seeking to understand these "paper monsters" as a historically specific and rather short-lived phenomenon, Fallon looks to the rapid expansion of the London book trade in the years of their ascendancy. Personae were products of print, the medium that rendered them portable, free-floating figures. But they were also the central fictions of a burgeoning literary field: they embodied that field's negotiations between manuscript and print, and they forged a new form of public, textual selfhood. Sustained by the appropriative rewritings they inspired, personae came to seem like autonomous citizens of the literary public. Fallon argues that their status as collective fictions, passed among writers, publishers, and readers, positioned personae as the animating figures of what we have come to call "print culture."

34 essays om litteraturvidenskab og engelsk litteratur, udvalgt blandt afhandlinger, der blev

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forelæst ved The English Institute, Columbia University i årene 1939-1972.

Shakespeare Studies is an annual volume featuring the work of scholars, critics, and cultural historians from across the globe. This issue includes a Forum on the drama of the 1580s, from eleven contributors; a Next Gen Plenary, from four contributors, three articles, and reviews of sixteen books.

The Oxford Handbook of Shakespeare and Embodiment brings together 42 of the most important scholars and writing on the subject today. Extending the purview of feminist criticism, it offers an intersectional paradigm for considering representations of gender in the context of race, ethnicity, sexuality, disability, and religion. In addition to sophisticated textual analysis drawing on the methods of historicism, psychoanalysis, queer theory, and posthumanism, a team of international experts discuss Shakespeare's life, contemporary editing practices, and performance of his plays on stage, on screen, and in the classroom. This theoretically sophisticated yet elegantly written Handbook includes an editor's Introduction that provides a comprehensive overview of current debates.

This book explores the ways in which the early modern hobby-horse featured in different productions of popular culture between the 1580s and 1630s. Natália Pikli approaches this study with a

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thorough and interdisciplinary examination of hobby-horse references, with commentary on the polysemous uses of the word, offers an informative background to reconsider well-known texts by Shakespeare and others, and provides an overview on the workings of cultural memory regarding popular culture in early modern England. The book will appeal to those with interest in early modern drama and theatre, dramaturgy, popular culture, cultural memory, and iconography.

This is the first part of a study designed to present the history of Hamlet in tradition, literature proper & criticism, from the earliest times to the present.

Treats of the origin of hero & tale & their development in early tradition.

Offers a new introduction and commentary notes designed for the student reader, an updated reading list, appendices and extensive illustrations.

Reversing F. O. Matthiessen's famous description of translation as "an Elizabethan art", Elizabethan literature may well be considered "an art of translation?". Amidst a climate of intense intercultural and intertextual exchange, the cultural figure of *translatio studii* had become a formative concept in most European vernacular writing of the period. However, due to the comparatively marginal status of English in European literary culture, it was above all translation in the literal sense that became the dominant mode of applying this concept in late 16th-century England. Translations into English were not only produced on an unprecedented scale, they also became a key site for critical debate where contemporary discussions about authorship, style, and the

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development of a specifically English literary identity converged. The essays in this volume set out to explore Elizabethan translation as a literary practice and as a crucial influence on English literature. They analyse the competitive balancing of voices and authorities found in these texts and examine the ways in which both translated models and English literary culture were creatively transformed in the process of appropriation.

Shakespeare's Hamlet is considered by many to be the cornerstone of the English literary canon, a play that remains universally relevant. Yet it seems likely that we have spent so long reading the play for its capacity to reflect ourselves that we have lost sight of the thing itself. The goal of this book is to look beyond the Hamlet that has bedazzled critics for centuries, to seek to apprehend the play in all of its historical distinctness. This is not simply the search for what the play me...

Hamlet's Dreams brings together the Robben Island Prison of Nelson Mandela and the prison that is Denmark for Shakespeare's Hamlet. David Shalkwyk uses the circulation of the so-called 'Robben Island Shakespeare', a copy of the Alexander edition of the Complete Works that was secretly circulated, annotated and signed by a group of Robben Island political prisoner in the 1970s (including Nelson Mandela), to examine the representation and experience of imprisonment in South African prison memoirs and Shakespeare's Hamlet. The book looks at the ways in which oppressive spaces or circumstances restrict the ways in which personal identity can be formed or formulated in relation to others. The 'bad dreams' that keep Hamlet from considering himself the 'king of infinite space' are, it argues, the need for other people that becomes especially evident in situations of real or psychological imprisonment.

Hamlet's Moment identifies a turning point in the history of

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English drama and early modern political culture: the moment when the business of politics became a matter of dramatic representation. Drama turned from open, military conflict to diplomacy and court policy, from the public contestation of power to the technologies of government. Tragedies of state turned into tragedies of state servants, inviting the public to consider politics as a profession-to imagine what it meant to have a political career. By staging intelligence derived from diplomatic sources, and by inflecting the action and discourse of their plays with a Machiavellian style of political analysis, playwrights such as Shakespeare, Jonson, Chapman, and Marston transformed political knowledge into a more broadly useful type of cultural capital, something even people without political agency could deploy in conversation and use in claiming social distinction. In Hamlet's moment, the public stage created the political competence that enabled the rise of the modern public sphere.

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